

HUMANITIES WEST PRESENTS

The Pleasures of VERSAILLES



OCTOBER 18 AND 19, 2002
HERBST THEATRE, SAN FRANCISCO

*presented in cooperation with the with the Consul General of France, the Mechanics' Institute Library, Alliance Francaise,
Dance Through Time, Philharmonia Baroque Orchestra and the San Francisco Public Library*

The Pleasures of **VERSAILLES**

PROGRAM SCHEDULE

Herbst Theatre, 401 Van Ness Street (at McAllister), San Francisco

ROGER HAHN, Moderator

Friday, October 18, 8:00 PM – 10:15 PM

A Visit With the Sun King

8:00 PM *Lecture* **LIFE (AND DEATH) AT THE COURT OF VERSAILLES**

In the court society of Versailles luxury reigned supreme in rooms filled with solid silver furniture, silk damask-covered walls, and gold table services. Courtiers rushed from crowded, noisy receptions to solemn masses, plays, concerts, extravagant mid-night garden parties and the bloody rituals of the hunt. Hundreds of cooks, cleaners and gardeners lived according to routines and disciplines as strict, and probably better enforced, as those in the army. **OREST RANUM** (Johns Hopkins University) explores court life (and death) in its intimate detail in order to discern a political, social and cultural moment of French Grandeur (and Decadence).

9:00 PM *Performance* **IN THE FOOTSTEPS OF THE SUN KING**

Baroque dance and music, the foundations for classical ballet, expressed many facets of their aesthetically embellished time period, incorporating symmetrical patterns, mirror images and idealized beauty. **DANCE THROUGH TIME** artists **LAWRENCE EWING**, **SONIA FAVA**, **LAURA PADIERNE** and **YANNI VARDAS** present this celebration of dance and music with **PHILHARMONIA BAROQUE ORCHESTRA** members **LISA WEISS** (violin), **KATHERINE KYME** (violin), **DAVID DANIEL BOWES** (viola), **PAUL HALE** (cello), and **TODD MANLEY** (percussion).

Saturday, October 19, 10 AM – 4:30 PM

Luxury and Intrigue in the Service of Majesty

10:00 AM *Lecture* **THE GARDENS OF VERSAILLES: SOME USES OF PARADISE**

Versailles-the château and gardens-was developed by Louis XIV during the 1660s as a pleasure dome for the Court, but gradually assumed monumental proportions as capital residence. Tours of the gardens for important visitors began in 1669, becoming increasingly important as a part of political stagecraft. When tours were not being conducted, the gardens were freely accessible to the general public (lower classes excluded). It was a conscious aim of the Crown to impress the public with the wealth, magnificence, and taste of the French monarch. In this lecture, **ROBERT W. BERGER** will explore these uses of the Sun King's playground.

11:00 AM *Lecture* **THEATRICAL SPLENDORS: DRAMA, PERFORMANCE AND LITERATURE AT VERSAILLES**

At a time when the court life of Versailles was defined by theatrical displays of personal honor, refinement and wit, it is no surprise that French drama reached its artistic pinnacle, a golden age which is still called 'Le Grand Siècle' (The Great Century) by the French. **LARRY F. NORMAN** (University of Chicago) will explore the cultural, theatrical and literary context of key works of the period, along with sumptuous images illustrating the stage sets, acting styles, and artistic currents that coalesced in these timeless triumphs.

12:00 – 1:30 PM Break for Lunch

1:30 PM *Performance* **"TARTUFFE"** This abridged version of Moliere's play was adapted and directed by **GIULIO CESARE PERRONE**. It will be performed by **TIM CUNNINGHAM**, **KEIGHT GLEASON**, **SARAH LEVENTER**, **COBY FISHER**, **MATT ROBERTS**, and **GWEN ROOKER**.

2:15 PM *Lecture* **SPECTACLES OF POWER** At the French court, music glorified the king's majesty. One might well say that it was music that propelled the vast stage-machinery of Versailles. **KATE VAN ORDEN** (University of California, Berkeley) shows how music mobilized the most theatrical of courts. From the coronation and Te Deum ceremonies to ballets on Apollonian themes, music harmonized the spirits and actions of individual courtiers, dramatizing the founding myths of kingship and coordinating performances that fabricated an orderly universe around the King.

3:05 PM *Lecture* **COURTING TROUBLE: WOMEN OF INFLUENCE
AT VERSAILLES**

Queens of France were not rulers of France. To be queen was rather, to be the wife of the king—thanks to Salic Law which dictated that only males descended from the male line could succeed to the throne. Nevertheless, women figured prominently in the power-brokering and politicking that went on at Versailles. **MELISSA HYDE** (Assistant Professor of Art History, University of Florida) will offer a look at the role and status of prominent women at court under Louis XIV, XV and XVI, with a particular emphasis on how they used the visual arts as a means of fashioning a public persona, acquiring social prestige, projecting an ideology or consolidating power.

3:50 PM Panel discussion with all presenters, moderated by
ROGER HAHN.

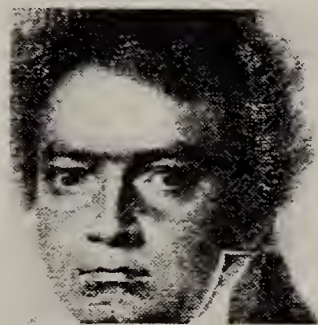


MME. DE POMPADOUR, 1748.

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A PARTIAL TIMELINE OF VERSAILLES

- 1610: Accession of Louis XIII after the assassination of Henry IV.
- 1623/24 Louis III purchases land at Versailles, builds modest hunting-lodge.
- 1631-34 Brick-and-stone *château* replaces hunting-lodge. (Garden developed to 1639).
- 1638 Birth of Louis-Dieudonné (God-Given) Dauphin of France.
- 1643 Death of Louis XIII, accession of Dauphin as Louis XIV, Regency begins.
- 1648-52 The Fronde. (series of outbreaks against the authority of the crown during Louis XIV minority)
- 1650s' Louis XIV hunts at Versailles.
- 1660 Marriage of Louis XIV to Maria-Theresa (Marie-Thérèse) Spanish Infanta.
- 1661 Death of Mazarin. Louis XIV begins personal rule. Fête of Vaux-le-Vicomte. Arrest of Fouquet. Minor work on brick-and-stone *château* (Petit *Château*) (Le Vau).
- 1662 Service wings, Orangery, Menagery begun (Le Vau).
- 1663 Le Notre begins new design and expansion of gardens. Colbert tries to dissuade Louis XIV from expanding Versailles.
- 1664 Colbert appointed Superintendent of the King's Buildings. Molière's *Tartuffe* first performed at Versailles during garden festivities of "The Pleasures of the Enchanted Isle"
- 1665 Colbert appointed Controller-General of Finance.
- 1667-68 War of Devolution. (War for the conquest of the Spanish Netherlands)
- 1668 Grand Canal begun. New *Château* (the Envelope) begun (Le Vau), enclosing the Petit-*Château*.
- 1670 Porcelain Trianon (Le Vau). Death of Le Vau, succeeded by his assistant, Francois d'Orbay.
- 1673 Molière dies hours after performing his last play, *The Imaginary Invalide*
- 1672-78 Dutch War
- 1674 Racine's *Iphigenie* and Lully's *Alceste* performed during garden festivities at Versailles.
- 1677 Racine writes *Phèdre* and is named Louis XIV's official historiographer.
- 1677-78 Court and government begin transfer to Versailles.



KING LOUIS XIV

- 1678 Hardouin-Mansart replaces d'Orbay as chief architect of *château*.
- 1678-82 Construction of South Wing of *chateau* (Hardouin-Mansart).
- 1678-83 Construction and decoration of *Galerie des Glaces* (Hall of Mirrors) and *Salons of War and Peace* (decoration finished 1687). (Collaboration of Hardouin-Mansart and Le Brun).
- 1679-87 *Pièce d'Eau des Suisses*.
- 1681-85 Construction of new Orangery (Hardouin-Mansart).
- 1682 Versailles declared official seat of Court and government.
- 1683 Death of Queen Marie-Thérèse. Death of Colbert. Louvois succeeds to post of Superintendent of the King's buildings.
- 1684 Louis XIV secretly marries Madame de Maintenon. Hardouin-Mansart, favored by Louvois, begins to rival Le Nôtre in gardens.
- 1684/85-89 Construction of North Wing of *château* (Hardouin-Mansart).
- 1685 Revocation of the Edict of Nantes.
- 1686 Grand (Marble) Trianon replaces Porcelain Trianon (Hardouin-Mansart).
- 1688-97 War of the League of Augsburg.
- 1690 Death of Le Brun.
- 1691 Death of Louvois.
- 1693 Le Nôtre retires. Gardens virtually finished.
- 1694 Voltaire (to 1778) writer and philosopher.
- 1700 Death of Le Nôtre.
- 1708 Death of Hardouin-Mansart.
- 1712 Jean-Jacques Rousseau (1712-1778) Philosopher, musician and author. Wrote *The Social Contract* (1762) Pioneer of the Romantic movement
- 1715 Death of Louis XIV. Louis XV (to 1774) great-grandson of Louis XIV
- 1734 France invades Lorraine
- 1755 The French and Indian War in North America (to 1763)
- 1756 The Seven Years War begins.
- 1774 Louis XVI (to 1792) and Marie Antoinette
- 1778 France joins war against Britain.
- 1789 Estates-General meets at Versailles. French Revolution begins with the storming of the Bastille.
- 1792 France declared a republic.
- 1793 Louis XVI beheaded.
- 1793-1794 Reign of Terror



KING LOUIS XV



KING LOUIS XVI

ABOUT OUR PRESENTERS

ROBERT W. BERGER received his Ph.D. in art history from Harvard University. He has taught at Brandeis University and as a visiting professor at Brown, Penn State, and the University of Virginia. Dr. Berger has published widely on the court of Louis XIV, including books on Versailles, the Louvre, and the architectural patronage of the Sun King. His most recent work is on the history of Paris: *Public Access to Art in Paris: A Documentary History from the Middle Ages to 1800* and *In Old Paris: An Anthology of Source Descriptions, 1323-1790*, which he edited and translated. He is also the author of *In the Garden of the Sun King: Studies on the Park of Versailles Under Louis XIV*.

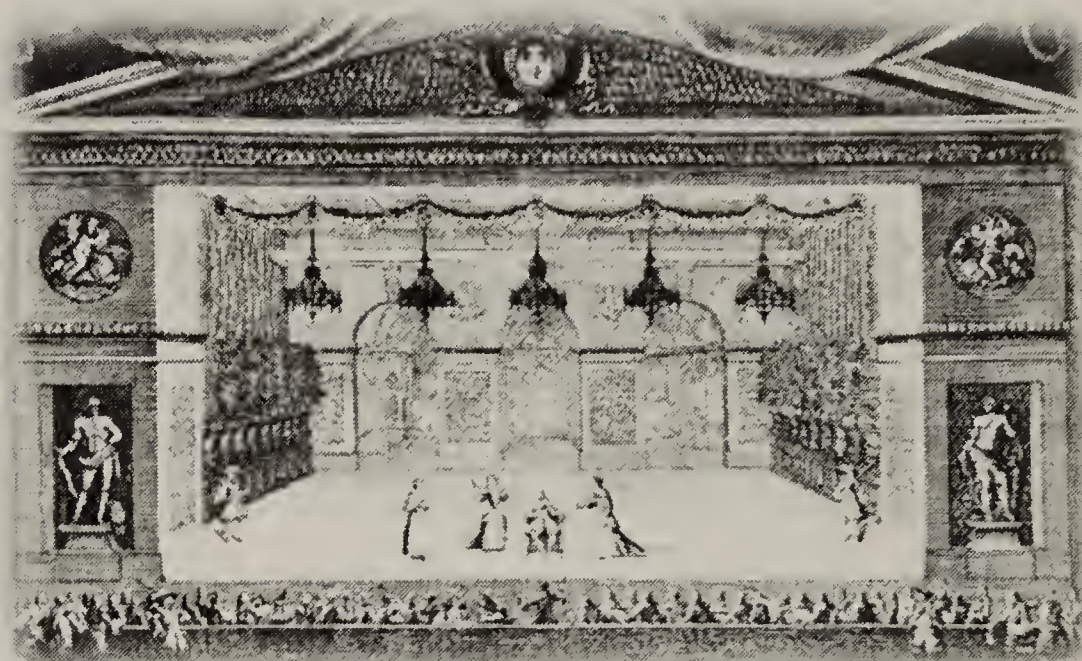
ROGER HAHN is Professor of History at the University of California, Berkeley. He has been teaching and writing about history for 41 years. His career has been devoted to explaining the flowering of French culture from the days of the Sun King through the French Revolution, with books of the Paris Academie Royale des Sciences and on the astronomer and mathematician Laplace. He is a past President of the American Society for Eighteenth-century Studies and has been decorated by the French government for his manifold francophilic initiatives in the Bay Area.

MELISSA HYDE is Assistant Professor in the School of Art and Art History at the University of Florida. She earned her M.A. and Ph.D. from the University of California at Berkeley. Hyde's field of specialization is early modern European art. Her work focuses on visual culture in eighteenth-century France, and has appeared in *Eighteenth-Century Studies* (Fall, 1996), and *Art Bulletin* (Fall, 2000). Her research has received support from the Getty Research Institute and the American Association of University Women. She is currently completing the manuscript of her first book, *Making Up the Rococo: François Boucher and the Age of Enlightenment*.

LARRY NORMAN holds the positions of Associate Professor, French: Master of Humanities Collegiate Division; Associate Dean of the Division of the Humanities and the College.

He specializes in Seventeenth-Century French classical theater, theater history, and aesthetics as well as Seventeenth-Century French literature and classical literary theory. His publications include *The Public Mirror: Molière and the Social Commerce Depiction*. He has served as Editor of: *The Theatrical Baroque* and *The Book in the Age of Theater*, as well as the forthcoming *Du Spectateur au lecteur: Imprimer la scène aux XVIIe et XVIIIe siècles*.

KATE VAN ORDEN is Assistant Professor of Music at the University of California, Berkeley. She has published articles on the Renaissance chanson, edited a collection of essays on *Music and the Cultures of Print*, and has just finished a book entitled *Music, Discipline, and Arms in Early Modern France* (The University of Chicago Press, forthcoming). Professor van Orden also specializes in historical performance on the bassoon and has performed and recorded with such ensembles as William Christie's *Les Arts Florissants*, Philippe Herreweghe's *Collegium Vocale Ghent*, Jeanne Lamon's *Tafelmusik*, and Sigiswald Kuijken's *La Petite Bande*.



A PERFORMANCE OF MOLIÈRE'S "LE MALADE IMAGINAIRE," AT VERSAILLES, 1674.
ENGRAVING BY LE PAUTRE.

OREST RANUM is professor emeritus of history at Johns Hopkins University. He is internationally recognized as an outstanding interpreter of French and European culture and history. After his education at Macalester College and the University of Minnesota, Dr. Ranum taught in Strasburg, California, and New York before coming to Hopkins in 1969. His *Paris in the Age of Absolutism* has gone through many editions and translations. His more recent book is *The Fronde, A French Revolution*. Dr. Ranum has received numerous honors, including Guggenheim, Institute for Advanced Study, and Wissenschaftskolleg (Berlin) fellowships, and the bronze medal of Tours. He was the first American to be elected to the prestigious International Chair of the College of France.

ABOUT THE PERFORMANCE

GIULIO CESARE PERRONE (Stage Director, "Tartuffe") is a graduate of the Accademia di Belle Arti "Brera" in Milan. In 2000, he received a Pew-TCG National Artists Residency grant with Dell'Arte International for his adaptation of Milton's *Paradise Lost*. Giulio wrote, designed and directed *Paradise Lost: The Clone of God* in March 2002. He has since received a 2002 Pew-TCG grant for his adaptation of *The Memoirs of Casanova*. Giulio designed 28 productions in his native Italy before moving to the U.S. in 1995. He received a Drama-Logue for his design of Goldoni's *The Liar* at the Laguna Playhouse, and has since designed over 50 sets for theatres including the San Diego Rep, the San Jose Rep, Festival Opera, Dell'Arte, Opera San Jose, TheatreWorks and the Magic Theatre.

Founded in 1980, **DANCE THROUGH TIME** is a professional performing arts organization that is committed to preserving social dance heritage. It is our mission to research, preserve, authentically present, and educate the public about historical social dances from the 15th century to the present. The Company performs year-round during its national tours, home seasons, special events, master classes, lecture-demonstrations and residencies. The company has received international recognition for its loving attention to authenticity, stringent artistic standards, and critically acclaimed performances.



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Alexandra Dickson	Cheree Hethershaw	Harriet Michael	Fred Schildmacher	J.J. Wilson
Jean Dickson	Priscilla Hexter	Marcheta Allen Mines	Hans Schuberth	Joy Wong
Dr. Ann Duncan	Mardi Hints	Mrs. George R. Monkhouse	Marjorie Schuchard	Ann Williamson
Jeff Dunn	Florence Hitchcock	Julie and Jim Monson	Marvin E. Schulman	Connie Yeager
Joan Dunn	John Hohensee	Alexandra Morgan	Eleanor Selfridge-Field	Amy and Paul Zwicker
	George Homsey	Jeffrey J. Morris	Sally Shepard	
	Muriel Hoppes	Susan Moulton	Azar and Saeed Shirazi	

HUMANITIES WEST RECOMMENDS . . .



HUMANITIES WEST

57 Post Street, Suite 814
San Francisco, CA 94104

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www.humanitieswest.org

SAN FRANCISCO WAR MEMORIAL AND PERFORMING ARTS CENTER HERBST THEATRE

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The Honorable Willie L. Brown, Jr., Mayor

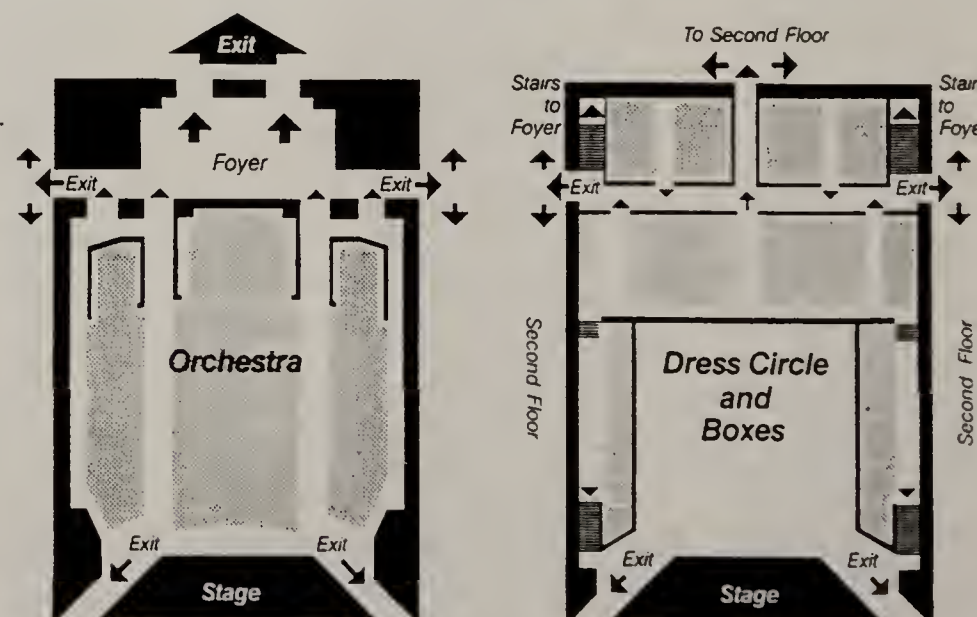
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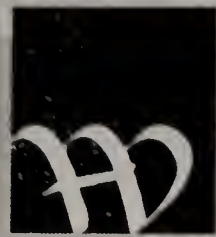
GREGORY P. RIDENOUR, *Assistant Managing Director*

A Sennheiser Listening System is installed at Herbst Theatre.
Wireless headphones and induction devices (adaptable to hearing aids) are available in the main lobby of the theatre. There is no charge, but an ID deposit is required.



PATRONS, ATTENTION PLEASE! FIRE NOTICE:

THERE ARE SUFFICIENT EXITS IN THIS BUILDING TO ACCOMMODATE THE ENTIRE AUDIENCE. THE EXIT INDICATED BY THE LIGHTED "EXIT" SIGN NEAREST YOUR SEAT IS THE SHORTEST ROUTE TO THE STREET. IN CASE OF FIRE PLEASE DO NOT RUN - WALK THROUGH THAT EXIT.



The Pleasures of **VERSAILLES**

October 18 and 19, 2002 Herbst Theatre, San Francisco

Presented in cooperation with the Consul General of France, the Mechanics Institute Library, the Alliance Francaise, Philharmonia Baroque, Dance Through Time, and San Francisco Public Library.

*I*n 1999, a fierce windstorm blew across Europe, devastating the grounds of Versailles. It disrupted the restoration in progress begun after a previous storm in 1990. Centuries old groves were damaged, ancient trees uprooted. With some sign of benevolence, falling trees missed most of the ancient fountains and statues. The silver lining of this occurrence was the renaissance of views that in effect were closer to those that the occupants of Versailles would have enjoyed centuries ago.

The mirrored halls and fountains of Versailles have reflected festive entertainment and historic dramas of all kinds. Louis XIII had used the stone and brick chateau at Versailles as his hunting lodge. Louis XIV, the Sun King, loved the place and began transforming the existing building and grounds despite the required necessities of draining the marsh and building on uncertain ground. All that could be overcome he asserted. He did not want to undo what his father had built, so he insisted that the original chateau be incorporated into the expanded palace. He engaged Louis Le Vau as architect and André Le Nôtre and Le Brun to design and shape the extensive grounds. Louis hired them away from his Minister of Finance, Nicolas Fouquet, who was imprisoned for blatant over-spending and embezzlement very shortly after lavishly entertaining Louis at his château, Vaux-le-Vicomte. That château together with its extravagant furnishings was plundered by Louis to furnish and decorate his own palace at Versailles.

PERFORMANCE HIGHLIGHTS:

FRIDAY EVENING, (9:00 PM) Philharmonia Baroque and Dance Through Time perform "in the footsteps of the Sun King."

SATURDAY, (1:30 PM) Excerpts from **Moliere's Tartuffe**

Louis XIV devised a plan to keep the nobles under his control by literally keeping them in a gilded cage—Versailles. The rigors of court life brought to life the word *faux pas*—or a false step—to be avoided at all costs by the courtiers at Versailles. Even the gardens and the statuary chosen for the grounds sent a message to courtiers of the king's absolute power. Cyril Connolly describes life at Versailles thus: "It is as if everybody of high position were to have to spend most of the year in chilly apartments in Windsor Castle or the White House, where the wine sometimes froze on the tables, where they were dependent entirely on one man's favor, and surrounded by envious schemers who were ready to throw all their weight into making any temporary fall from grace permanent..."

The many ponds and fountains required an elaborate system of waterworks with pumping stations, holding tanks, reservoirs and pipes to pump water from the Seine with enough pressure to operate the fountains. The water pumping system was designed by chief engineer Arnold de Ville and constructed by Rennequin Sualem, another engineer, both from Liege, Belgium. The Marly Machine, as it was called, was remarkable for its time and attracted as many visitors as does the Eiffel Tower today. The machine in operation was apparently quite noisy and there are accounts of Mme DuBarry and her guests in her nearby château kept awake by the racket.

Fourteen hundred fountains needed to be supplied and even then their use was rationed. The fountains nearest the chateau displayed from 8 in the morning to 8 at night daily. The Grandes Eaux were only in full play for three hours at a time during a fete or special occasion. In the early days of Versailles, fountain guards were ordered to whistle when Louis XIV approached, so that the fountains

Continued on Page 6

"Versailles" Preview Concert: LA MUSIQUE DU ROI

Sunday, October 6

Cem Duruoç, Classical Guitar
Yuko Tanaka, Harpsichord
John Dornenburg, Viola da Gamba

Performance of *Piece de Violes* by Marin Marais and music by Francois Couperin and Antoine Forqueray



Forqueray, Couperin and Marais, three of the most important representatives of the French baroque style, were all patronized by King Louis XIV as court musicians. This concert will feature performances of their works on period instruments, viola da gamba and harpsichord, as well as their renderings on today's classical guitar.

Time: 3:00 PM Location: Mechanics' Institute, 57 Post Street, 4th Floor, San Francisco

Members of MI & HW \$15; Public \$18. **Admission includes French wines and dessert.** Reservations Required: 415 393-0100

COOPERATING INSTITUTIONS EVENTS

**Iranian Federated Women's Club &
Payvand Schools present the 6th Annual
Arts & Cultural Celebration**

Sunday, September 29th
at the Cupertino Quinlan Center

We are very pleased to join in support of this celebration of Iranian culture with these cooperating institutions of Humanities West's Spring 2004 program, "Isfahan and the Safavids". This event designed for all ages will display classical and contemporary Iranian music, dance and poetry, accompanied by book signing, art exhibits and fine Persian cuisine. Please join us in this all-day, free public festival! For more information, please go to www.payvand.org/html/6thshow.htm.

Goethe Institut Beethoven Film

Wednesday, December 4

"Beethoven - Tage Aus Einem Leben"
("Extracts From The Life Of Beethoven")

In conjunction with Humanities West's presentation of BEETHOVEN-RESONANT GENIUS this film will introduce Beethoven's life from a different angle. *Tage aus einem Leben* is an East German view of the genius at the height of his fame juxtaposed with images of 1976 East German society.

In German with English Subtitles
Doors open: 7:00 PM Film: 7:30 PM
At Yerba Buena Center for the Arts Forum,
701 Mission St. @ 3rd St.

Tickets: \$6 General, \$5 Members, Students and Seniors. *Advanced ticket purchase recommended.* Contact the Yerba Buena Center for the Arts Box Office, phone 415 978-2787

MESSAGE FROM THE EXECUTIVE DIRECTOR

Dear Friends:

Welcome back. Whether you've been traveling, working, studying, or just trying to stay comfortable in record high temperatures, I hope you've had an enjoyable summer.

This Newsletter signals the start of Humanities West's 19th season of "exploring history to celebrate the mind and the arts." After a busy summer of program planning, I am very pleased to announce some highlights of our forthcoming season. "The Pleasures of Versailles" will include the participation of the eminent historian Orest Ranum. Professor Ranum is a lively presenter whose qualifications include being the first American elected to the prestigious International Chair at the College of France. At our Winter program on Beethoven, acclaimed musicologist and pianist Charles Rosen will perform on Friday night and lecture on Saturday – a rare opportunity to experience both his musical talent and academic expertise. Our final program of this season, "The First Flowering of Byzantium", focuses on the latter period of the Roman Empire and the early years of its seat at Constantinople, a topic largely unexplored outside of university Medieval Studies departments until now. Held at the Palace of Fine Arts Theater, "Byzantium" will feature a stellar line up of presenters, including Helen Evans of the Metropolitan Museum and Kenneth Harl of Tulane University.

I want to take this opportunity to thank moderators Roger Hahn, William Meredith, and Kathleen Maxwell, and the incredibly dedicated Board and Advisory Council members of Humanities West for their work on our 2002-2003 season. As mentioned in this issue's Message from the Chairman, season subscriptions are still available and are an even greater savings than in previous years.

I hope you will take advantage of the combined opportunity to see all three season offerings and to support our unique cultural institution.

Warm regards,

Silvia Mazzone-Clementi

Silvia Mazzone-Clementi

MESSAGE FROM THE CHAIR

Dear Friends of Humanities West:

I hope you have had a pleasant summer. We have been working hard to prepare for our nineteenth season, which opens on October 18 and 19 with "The Pleasures of Versailles." Thanks go to Secretary/Treasurer Janice Dost and to Roger Hahn, a long-time supporter of Humanities West and Professor of History at UC Berkeley, for their work in planning this program.

As any visitor to Versailles soon realizes, that magnificent palace was much more than the capital residence for King Louis XIV, which it became in 1682. On Friday evening, Orest Ranum will open the program by explaining how the elaborate court ceremonies were designed to complement and enforce a hierarchical system in which no two persons enjoyed equal rights and privileges. On Saturday, author Robert Berger opens the day's program with a lecture on how Louis XIV quite deliberately used the magnificent gardens of Versailles to impress foreign visitors and the French public with the wealth and taste of the French monarchy. Other speakers will tell us about the music, literature and role of women at Versailles, and these lectures will be complemented by a dance performance and excerpts from Moliere's play *Tartuffe*.

Those of you who have not yet purchased season tickets for 2002-2003 should consider doing so soon. Owing to lower-than-expected ticket sales last year brought about by the events of September 11 and the slow economy, Humanities West was forced to draw its financial reserves down to a very low level. As a result, we have had to raise our ticket prices for individual programs, and we are considering a variety of economic measures. However, season tickets will continue to be sold at the same prices stated in our season brochure, so I urge you to lock in this bargain now.

I look forward to seeing you at Versailles.

Sincerely,

A. Kirk McKenzie

A. Kirk McKenzie

"...the garden façade of the central part of the chateau is architecturally deceptive, because there are no rooms behind the windows on the top floor—they give onto the structural supports for the ceiling of the Hall of Mirrors."

New Book by Humanities West Speaker

Simon and Schuster has just released *Seven Houses*, a new novel by Alev Lytle Croutier, lead speaker for our April 2000 program "Behind the Veil," and author of a world-famous book on the harem. *Seven Houses*, set in Izmir, Turkey, tells the saga of a Turkish family over four generations, from the last days of the Ottoman Empire, through the founding of the Turkish Republic, to the evolution of a modern country with lap tops and cell phones. Any resemblance between the heroine-narrator and Mrs. Croutier, we are told, is strictly coincidental!

FREE FILM EVENT Thursday, October 3 "Vatel"

Directed by: Roland Joffe
Written by: Jeanne Labrune and Tom Stoppard
Starring: Gerard Depardieu, Uma Thurman, Tim Roth, Julian Sands, and Marine Delterme

Doors open: 5:30 PM Film: 5:50 PM
Film is in English. FREE and open to the public.
At the Koret Auditorium of the San Francisco Public Library

Set in 1671 when war was brewing with Holland, *Vatel* is the story of a penniless prince's attempts to win the favor of Louis XIV by entertaining him at three days of festivities at a Chateau in Chantilly. In charge of all is the steward, Vatel, a man of honor, talent, and low birth. *Vatel* has been described as a meticulous recreation of the Court of Louis XIV, filled with more pageantry and period pomp than has ever been witnessed on film before.

The Pleasures of Versailles

PROGRAM SCHEDULE

Herbst Theatre, 401 Van Ness Street (at McAllister), San Francisco
ROGER HAHN, (Professor of History, UC Berkeley) Moderator

Friday, October 18, 8:00 PM–10:15 PM

A Visit With the Sun King

- 8:00 pm *Lecture* In the court society of Versailles during the Ancien Régime, no two persons had equal rights and privileges. Hierarchies of titles, ranks and favors obliged each and everyone, whether king, duchess or servant, to perform ceremonial and official gestures of respect and obedience. **OREST RANUM** (Johns Hopkins University) explores court life (and death) in its intimate detail in order to discern a political, social and cultural moment of French Grandeur (and Decadence).
- 9:00 pm *Performance* **IN THE FOOTSTEPS OF THE SUN KING** During the time of Louis XIV, dances emphasized intricate patterns, fan language and elegant steps. Baroque dance expressed many facets of this aesthetically embellished time period –from clothing and art to architecture and design, incorporating symmetrical patterns, mirror images and idealized beauty. Artists from **DANCE THROUGH TIME** and **PHILHARMONIA BAROQUE** will present this celebration of dances –the Minuet, Contredanse, Allemande, Folies and Gigue—brought to life through stunning period attire and beautiful music.

Saturday, October 19, 10:00 AM–4:30 PM *Luxury and Intrigue in the Service of Majesty*

- 10:00 am *Lecture* **THE GARDENS OF VERSAILLES: SOME USES OF PARADISE** Versailles—the château and gardens—was developed by Louis XIV during the 1660s as a pleasure dome for the Court, but gradually assumed monumental proportions as capital residence. Tours of the gardens for important visitors began in 1669, becoming increasingly important as a part of political stagecraft. It was a conscious aim of the Crown to impress the public with the wealth, magnificence, and taste of the French monarch. In this lecture, **ROBERT W. BERGER** will explore the many uses of the Sun King's playground.
- 11:00 am *Lecture* **THEATRICAL SPLENDORS: DRAMA, PERFORMANCE AND LITERATURE AT VERSAILLES** At a time when the court life of Versailles was defined by theatrical displays of personal honor, refinement and wit, it is no surprise that French drama reached its artistic pinnacle, a golden age which is still called 'Le Grand Siècle' (The Great Century) by the French. **LARRY F. NORMAN** (University of Chicago) will explore the cultural, theatrical and literary context of key works of the period, along with sumptuous images illustrating the stage sets, acting styles, and artistic currents that coalesced in these timeless triumphs.
- 12:00–1:30 pm Break for Lunch
- 1:30 pm *Performance* **EXCERPTS FROM MOLIÈRE'S "TARTUFFE"**
- 2:00 pm *Lecture* **SPECTACLES OF POWER** At the French court, music glorified the king's majesty. One might well say that it was music that propelled the vast stage-machinery of Versailles. **KATE VAN ORDEN** (UC Berkeley) shows how music mobilized the most theatrical of courts. From the coronation and Te Deum ceremonies to ballets on Apollonian themes, music harmonized the spirits and actions of individual courtiers, dramatizing the founding myths of kingship and coordinating performances that fabricated an orderly universe around the King.
- 3:00 pm *Lecture* **COURTING TROUBLE: WOMEN OF INFLUENCE AT VERSAILLES** Queens of France were not rulers of France. To be queen was rather, to be the wife of the king. Nevertheless, women figured prominently in the power-brokering and politicking that went on at Versailles. **MELISSA HYDE** (University of Florida) will offer a look at the role and status of prominent women at court under Louis XIV and XV, with a particular emphasis on how they used the visual arts as a means of fashioning a public persona, acquiring social prestige, projecting an ideology or consolidating power.
- 3:45 pm Panel discussion with all presenters, moderated by **ROGER HAHN**.

SUGGESTED READING FOR THE PLEASURES OF VERSAILLES

Many books on this list are available or can be ordered from A Clean Well Lighted Place for Books in Opera Plaza. **Other books should be easily found at a university or public library.** The names of authors who are speakers at Versailles are indicated in bold type.

Bonnie S. Anderson & Judith P. Zinsser, *A History of the Their Own. Women in Europe* (New York, 1988)

ROBERT W. BERGER, *A Royal Passion: Louis XIV as Patron of Architecture* (Cambridge, 1994). *In the Garden of the Sun King: Studies on the Park of Versailles Under Louis XIV* (Dumbarton Oaks, 1995). *Public Access to Art in Paris: A Documentary History from the Middle Ages to 1800* (Penn State Press, 1999). *Old Paris: An Anthology of Source Descriptions, 1323-1790* (Italica Press, 2002).

Peter Burke, *The Fabrication of Louis XIV* (New Haven, 1992)

Jacques Dubois, *Versailles, A Garden in Four Seasons* (Viking Press, 1983)

Norbert Elias, *The Court Society*, trans. E. Jephcott (New York, 1983). *The Civilizing Process*, trans. E. Jephcott. Vol 1: *History of Manners* (New York, 1978); Vol. 2: *Power and Civility* (New York, 1982)

Wendy Gibson, *Women in Seventeenth-Century France* (New York: St. Martin's Press, 1989)

Edmond & Jules de Goncourt, *The Woman of the Eighteenth Century* (New York: Minton Balch & Co., 1927)
Elise Goodman, *The Portraits of Madame de Pompadour* (Berkeley, 2000)

F. Hamilton Hazlehurst, *Gardens of Illusion: The Genius of André le Notre* (Vanderbilt University Press, 1980)

Wendy Hilton, *Dance of Court and Theater: The French Noble Style 1690-1725* (Princeton Book Company, 1981)

MELISSA HYDE, "The 'Make-Up' of the Marquise: Boucher's Portrait of Pompadour at Her Toilette" (Vol. 82, No. 3, September 2000, *Art Bulletin*). Contributor to *Anne Vallayer-Coster: Painter to the Court of Marie Antoinette*, catalogue of National Gallery of Art exhibition, Ed. by Eik Kahng and Marianne Roland Michel (September 2002). Co-editor, *Women, Art and the Politics of Identity in Eighteenth-Century Europe* (Ashgate Press, forthcoming).

Emanuel Le Roy Ladurie, *Saint-Simon and the Court of Louis XIV* (Chicago, 2001).

W. H. Lewis, *The Splendid Century* (New York: Doubleday Anchor Books, 1957).

Louis XIV, *Memoirs*, trans. P. Sonnino (New York, 1970):

Nancy Mitford, *Madame de Pompadour* (New York: Random House, 1953). *The Sun King* (Penguin, 1995).

KATE VAN ORDEN, Editor, with an afterword by Roger Chartier, *Music and the Cultures of Print* (New York: Garland Publishing, 2000)

"Liselotte" Duchesse d'Orléans (1652-1722). *A Woman's Life in the Court of the Sun King*, trans. Elborg Forster, (Baltimore, 1997)

Jean-Marie Pérouse de Montclos, *Versailles* (Abbeville Press, 1991)

Stéphanie Pincas, *Versailles: The History of the Gardens and their Sculpture* (Thames and Hudson, 1996)

V. Pitts, *La Grande Mademoiselle at the Court of France 1627-1693* (Baltimore, 2000)

Victor Rangel-Ribeiro, *Baroque Music: A Practical Guide for the Performer* (New York: Schirmer Books, 1981)

OREST RANUM, *Paris in the Age of Absolutism. And The Fronde, A French Revolution.*

Mary Sheriff, *The Exceptional Woman: Elisabeth-Louise Vigée-Lebrun and the Cultural Politics of Art* (Chicago, 1995) esp. Ch. 5.

Guy Walton, *Louis XIV's Versailles* (University of Chicago Press, 1986)

J.B. Wolf, *Louis XIV* (New York, 1968)

Other Media

Suggestions for music; operas, motets and chamber pieces (source: smithsonianmag.si.edu/01/jul01/dance.html)

La Cupis by Jean-Philippe Rameau

Marche de triomphe avec des trompettes et timbales faites par Philidor l'aîné, 1685, by Andre Philidor

Contredanse by Francois Francoeur

Un Voyage Musical a Versailles, Virgin Classics, 1999.

Websites: www.chateauversailles.fr

could be fully turned on. Remnants of an additional aqueduct between Berchères and Maintenon can still be seen today—it was to have brought water from the river Eure, but it was never finished.

Later in life, Louis XIV hand wrote an itinerary for a walk through the gardens of Versailles that he titled “The Way to Present the Gardens of Versailles”. Here is his “guidebook”:

1. Ornamental Pool.
2. Orangery.
3. Ballroom Grove.
4. Latona Basin.
5. Bacchus and Saturn Basin.
6. Colonnade Grove
7. Apollo Basin. Optional: boat trip down the Grand Canal to the Menagerie and Trianon.
8. Dome Grove.
9. Enceladus Basin.
10. Flora and Ceres Basins.
11. Apollo Grove and Baths.
12. Dragon Basin
13. Neptune Basin.
14. Children’s Alley (allée des Marmousets) and the fountain of Nymphs’ Basin.
15. Pyramid Fountain.

Le Nôtre’s plan required strict control over nature—much reflecting the Absolute Monarch’s ruling style. The Grand Canal would have been jammed with “gilt gondolas, a bark reserved for Jean-Baptiste Lully’s orchestra and pint size warships. Between 1661 and 1668, the palace was largely a construction site and the gardens would have hosted plays by Moliere, music by Lully, and ballets.

Louis XV was less fond of Versailles and spent more time in Paris. His taste is reflected in large squares such as the Place de la Concorde designed by Ange-Jacque Gabriel. His architectural contribution to the grounds at Versailles was Le Petit Trianon that he had built for Madame de Pompadour whom he had met at a ball in 1745, where he was disguised as a yew tree and she as Diana.

He ordered mechanical tables for the dining rooms in the Petit Trianon designed to rise, completely set and served, from the kitchen below. They were never built, but the foundations for the mechanisms exist in the cellar. Madame du Barry used the Petit Trianon for recreation, and Marie Antoinette enjoyed it as a retreat from the rigors of court life.

Louis XVI was said to stick countless engravings of widely varying types over the fine woodwork in his private apartment. A secret passage ran from the queen’s private cabinets to those of the king enabling Marie-Antoinette to escape revolutionary rioters in October 1789.

The extravagant lifestyle symbolized by Versailles eventually brought the Bourbon dynasty to an end. Louis XVI and Marie Antoinette were imprisoned, then executed. A mob roamed the halls, ransacking the palace. And finally,

“A frightful solitude then reigned at Versailles. The only noise which was heard in the Château was that of the doors, the blinds and the window-shutters which were being closed for the first time since the reign of Louis XIV.”

—Madame de la Tour du Pin, *Recollections*, commenting on the experience of a mob taking away Louis XVI and Marie Antoinette, 1789.

Meet our lecturers at the Speakers’ Dinner

Sponsors, Patrons and Fellows of Humanities West are invited to join program speakers for the Humanities West Season Opening Night dinner on Friday evening, **October 18**, to be catered in the **Herbst Theatre lounge**, located on the lower level of the War Memorial Performing Arts Center at 401 Van Ness. This private dinner will convene at 5:30 p.m.

Join us at the Friends of Humanities West Luncheon

Friends of Humanities West are invited to join us for lunch at **Indigo restaurant** on Saturday, **October 19**. Indigo is at 687 McAllister Street, near Gough, a short walk from Herbst Theatre. Guests will have a chance to break bread with speakers and fellow Humanities West supporters. Sign up early as space is limited!

Speakers' Dinner and Friends Luncheon Reservations Form for the “Versailles” Program

- ☐ **Yes, I am a Sponsor, Patron or Fellow** of Humanities West and would like to attend the Speakers' Dinner. Please reserve _____ place(s) in my name for dinner Friday night, Oct. 18, at **the Herbst Theatre Lounge**, 401 Van Ness St., at **5:30 p.m.** Enclosed is my check, payable to Humanities West, for **\$65** per person.
- ☐ **Yes, I am a Friend** of Humanities West and would like to attend the Friends Luncheon. Please reserve _____ place(s) in my name for luncheon at **Indigo**, 687 McAllister Street, on Saturday, October 19. Enclosed is a check, payable to Humanities West, for **\$45** per person.

A letter of confirmation will be sent approximately two weeks prior to the event.

NAME _____

ADDRESS _____

CITY, STATE, ZIP _____

TELEPHONE _____ EMAIL _____

Please return this form to Humanities West, 57 Post Street, Suite 814, San Francisco, CA 94104. Check payable to Humanities West. Phone: 415/391-9700. Fax: 391-9708.

SUBSCRIBE TO HUMANITIES WEST'S 2002-2003 SEASON AND SAVE!

You save between \$20 and \$40 by subscribing to our entire season. Humanities West program tickets make a great gift, and can also be donated for as a tax-deductible donation.

Advertise in the Theatre Printed Program

Advertise your business, make an announcement on behalf of an organization you belong to, or welcome a guest speaker to the program. The cost of an ad ranges from \$100 for business card size to \$1000 for a full page advertisement. For more information, please call Humanities West at 415.391.9700.



HW WELCOMES ALUMNI/AE CLUBS AND OTHER ASSOCIATIONS

Humanities West offers ticket discounts and other privileges to groups of 10 or more if they include a Friend of Humanities West. Past groups include Delta Sigma Theta, Harvard Club, and Fordham Alumni Association. To request information for your group, call 415/391-9700.



SEASON TICKETS—SEE BACK PANEL FOR SEASON INFO

2002-2003 Season: *The Pleasures of Versailles*, October 18-19, 2002, Herbst Theatre
Beethoven: Resonant Genius, February 7-8, 2003, Herbst Theatre
The First Flowering of Byzantium, April 11-12, 2003, Palace of Fine Arts

ALL SEATING IS RESERVED

SEASON TICKETS	Quantity		Total
Friday & Saturday	\$155	×	= \$
Friday & Saturday handling fee	\$ 6	×	= \$
Friday Evenings	\$ 85	×	= \$
Saturday Days	\$ 80	×	= \$
Friday or Saturday handling fee	\$ 4	×	= \$
SEASON TICKET TOTAL \$			

PRIORITY TICKET ORDER FORM The Pleasures of Versailles

October 18 and 19, 2002

Please order your tickets as soon as possible. Donors will receive priority until September 19. Please include a self-addressed, stamped envelope and mail to City Box Office with your order. Tickets will begin being mailed approximately 4 weeks prior to the program. FOR MORE INFORMATION, CALL CITY BOX OFFICE 415/392-4400

INDIVIDUAL TICKETS: VERSAILLES, OCTOBER 18 AND 19, 2002

ALL SEATING IS RESERVED	Orchestra/Dress Circle/Grand Tier Qty.	Balcony Qty.	Total
Friday & Saturday Oct. 18 and 19	\$65 ×	\$55 ×	= \$
mail/fax order fee per combo ticket	\$ 3 ×	\$ 3 ×	= \$
Friday Evening Oct. 18, 8:00 pm-10:15 pm	\$35 ×	\$30 ×	= \$
Saturday Day Oct. 19, 10:00 am-4:00 pm	\$35 ×	\$30 ×	= \$
Student/Teacher (Balcony ONLY)		\$20 ×	= \$
mail/fax order fee per ticket	\$1.50 ×	\$1.50 ×	= \$
			TOTAL \$

☐ Enclosed is my check payable to CITY BOX OFFICE. Tickets are non-refundable. Luncheon is not included.

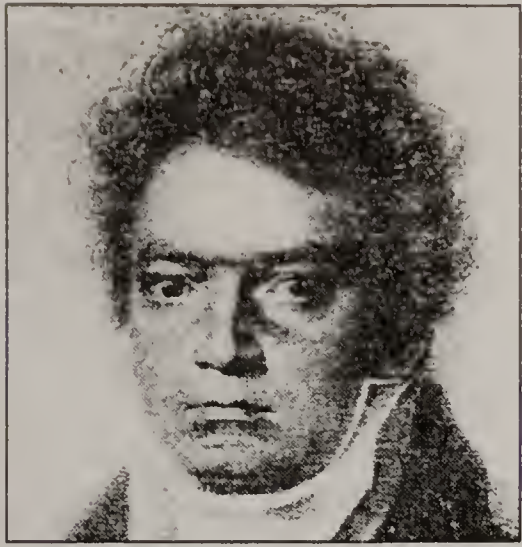
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JOIN US FOR HUMANITIES WEST'S ENTIRE 2002-2003 SEASON

Beethoven, Resonant Genius—February 7-8, 2003

Herbst Theatre



The story of Ludwig van Beethoven (1770-1827) is one of personal triumph over tragedy and supreme musical achievement. A complex and brilliant man, no composer before or since has exerted greater influence. On Friday night, **Alessandra Comini** (Southern Methodist University) will examine "Myth-Making in Progress: Beethoven and the Ninth," followed by a performance of sonatas by acclaimed piano virtuoso **Charles Rosen**. Saturday's lectures and performances will expand the experience of Beethoven's biography and music. **Ted Albrecht** (Kent State) will give an overview of Beethoven's life. **George Barth** (Stanford University) will offer a demonstration of the fortepiano. Moderator **William Meredith** (Beethoven Center at San Jose State University) will discuss Beethoven and the philosophy of creative genius. **Mary Sue Morrow** (Univ. of Cincinnati Conservatory of Music) will explore concert going in Vienna, and **Charles Rosen** will share his impressions of Beethoven's legacy to the art of composition.

The First Flowering of Byzantium—April 11-12, 2003

Palace of Fine Arts Theater



The golden city of Constantinople that we now know as Istanbul, was the most important cultural center in Europe for a thousand years. Emperor Constantine's move of the capital of the Christian-Roman Empire, and, later, Emperor Justinian's vast building projects have had a lasting legacy on Western Civilization. Friday night will feature a lecture by **Kenneth Harl** (Tulane University) on Constantine's life and purposes in constructing the new imperial city. The evening will conclude with a performance of Byzantine chant. On Saturday, **Michael Maas** (Rice University) will give an overview of Justinian's and Theodora's greatest triumphs and failures and assess their significance in history. **Robert Ousterhout** (University of Illinois) will explore the architecture of Justinian's glorious cathedral, Hagia Sophia. **Helen Evans** (Metropolitan Museum of Art) will take us to Ravenna to look at the mosaics of the Church of San Vitale. **Claudia Rapp** (UCLA) will evaluate the literary contributions of the age of Justinian.



H U M A N I T I E S W E S T

57 Post Street, Suite 814
San Francisco, CA 94104

The Pleasures of Versailles

THE GARDENS OF VERSAILLES: TIMELINE

- 1610: Accession of Louis XIII after assassination of Henry IV.
- 1623/24: *Louis XIII purchases land at Versailles, builds modest hunting-lodge.*
- 1631-34: *Brick-and-stone château replaces hunting-lodge. Garden developed (to 1639).*
- 1638: Birth of Louis-Dieudonné (God-Given), Dauphin of France.
- 1643: Death of Louis XIII, accession of Dauphin as Louis XIV. Regency begins.
- 1648-52: The Fronde.
- 1650s: Louis XIV hunts at Versailles.
- 1660: Marriage of Louis XIV to Maria-Teresa (Marie-Thérèse), Spanish Infanta.
- 1661: Death of Mazarin. Louis XIV begins personal rule.
Fête of Vaux-le-Vicomte. Arrest of Fouquet. Minor work on brick-and-stone château (Petit Château)(Le Vau).
- 1662: *Service wings, Orangery, Menagery begun (Le Vau).*
- 1663: *Le Nôtre begins new design and expansion of gardens. Colbert tries to dissuade Louis XIV from expanding Versailles.*
- 1664: Colbert appointed Superintendant of the King's Buildings.
- 1665: Colbert appointed Controller-General of Finance.
- 1667-68: War of Devolution.
- 1668: *Grand Canal begun. New château (the Envelope) begun (Le Vau), enclosing Petit-Château.*
- 1670: *Porcelain Trianon (Le Vau). Death of Le Vau, succeeded by his assistant, François d'Orbay.*
- 1672-78: Dutch War.
- 1677/78: Court and government begin transfer to Versailles.
- 1678: *Hardouin-Mansart replaces d'Orbay as chief architect of château.*
- 1678-82: *Construction of South Wing of château (Hardouin-Mansart).*
- 1678-84: *Construction and decoration of Galerie des Glaces (Hall of Mirrors) and Salons of War and Peace (decoration finished 1687). (Collaboration of Hardouin-Mansart and Le*

Brun).

1679-87: *Pièce d'Eau des Suisses.*

1681-85: *Construction of new Orangery (Hardouin-Mansart).*

1682: Versailles declared official seat of Court and government.

1683: Death of Queen Marie-Thérèse.

Death of Colbert. Louvois succeeds to post of Superintendent of the King's Buildings.

1684: Louis XIV secretly marries Madame de Maintenon.

Hardouin-Mansart, favored by Louvois, begins to rival Le Nôtre in gardens.

1684/85-89: *Construction of North Wing of château (Hardouin-Mansart).*

1685: Revocation of the Edict of Nantes.

1687: *Grand (Marble) Trianon replaces Porcelain Trianon (Hardouin-Mansart).*

1688-97: War of the League of Augsburg.

1690: Death of Le Brun.

1691: Death of Louvois.

1693: *Le Nôtre retires. Gardens virtually finished.*

1700: Death of Le Nôtre.

1708: Death of Hardouin-Mansart.

1715: Death of Louis XIV.

SUGGESTED READING FOR THE PLEASURES OF VERSAILLES

Many books on this list are available or can be ordered from A Clean Well Lighted Place for Books in Opera Plaza. **Other books should be easily found at a university or public library.** The names of authors who are speakers at Versailles are indicated in bold type.

Bonnie S. Anderson & Judith P. Zinsser, *A History of the Their Own. Women in Europe* (New York, 1988)

ROBERT W. BERGER, *A Royal Passion: Louis XIV as Patron of Architecture* (Cambridge, 1994). *In the Garden of the Sun King: Studies on the Park of Versailles Under Louis XIV* (Dumbarton Oaks, 1995). *Public Access to Art in Paris: A Documentary History from the Middle Ages to 1800* (Penn State Press, 1999). *Old Paris: An Anthology of Source Descriptions, 1323-1790* (Italica Press, 2002).

Peter Burke, *The Fabrication of Louis XIV* (New Haven, 1992)

Jacques Dubois, *Versailles, A Garden in Four Seasons* (Viking Press, 1983)

Norbert Elias, *The Court Society*, trans. E. Jephcott (New York, 1983). *The Civilizing Process*, trans. E. Jephcott. Vol 1: *History of Manners* (New York, 1978); Vol. 2: *Power and Civility* (New York, 1982)

Wendy Gibson, *Women in Seventeenth-Century France* (New York: St. Martin's Press, 1989)

Edmond & Jules de Goncourt, *The Woman of the Eighteenth Century* (New York: Minton Balch & Co., 1927)
Elise Goodman, *The Portraits of Madame de Pompadour* (Berkeley, 2000)

F. Hamilton Hazlehurst, *Gardens of Illusion: The Genius of André le Notre* (Vanderbilt University Press, 1980)

Wendy Hilton, *Dance of Court and Theater: The French Noble Style 1690-1725* (Princeton Book Company, 1981)

MELISSA HYDE, "The 'Make-Up' of the Marquise: Boucher's Portrait of Pompadour at Her Toilette" (Vol. 82, No. 3, September 2000, *Art Bulletin*). Contributor to *Anne Vallayer-Coster: Painter to the Court of Marie Antoinette*, catalogue of National Gallery of Art exhibition, Ed. by Eik Kahng and Marianne Roland Michel (September 2002). Co-editor, *Women, Art and the Politics of Identity in Eighteenth-Century Europe* (Ashgate Press, forthcoming).

Emanuel Le Roy Ladurie, *Saint-Simon and the Court of Louis XIV* (Chicago, 2001).

W. H. Lewis, *The Splendid Century* (New York: Doubleday Anchor Books, 1957).

Louis XIV, *Memoirs*, trans. P. Sonnino (New York, 1970).

Nancy Mitford, *Madame de Pompadour* (New York: Random House, 1953). *The Sun King* (Penguin, 1995).

KATE VAN ORDEN, Editor, with an afterword by Roger Chartier, *Music and the Cultures of Print* (New York: Garland Publishing, 2000)

"Liselotte" Duchesse d'Orléans (1652-1722). *A Woman's Life in the Court of the Sun King*, trans. Elborg Forster, (Baltimore, 1997)

Jean-Marie Pérouse de Montclos, *Versailles* (Abbeville Press, 1991)

Stéphanie Pincas, *Versailles: The History of the Gardens and their Sculpture* (Thames and Hudson, 1996)

V. Pitts, *La Grande Mademoiselle at the Court of France 1627-1693* (Baltimore, 2000)

Victor Rangel-Ribeiro, *Baroque Music: A Practical Guide for the Performer* (New York: Schirmer Books, 1981)

OREST RANUM, *Paris in the Age of Absolutism. And The Fronde, A French Revolution.*

Mary Sheriff, *The Exceptional Woman: Elisabeth-Louise Vigée-Lebrun and the Cultural Politics of Art* (Chicago, 1995) esp. Ch. 5.

Guy Walton, *Louis XIV's Versailles* (University of Chicago Press, 1986)

J.B. Wolf, *Louis XIV* (New York, 1968)

Other Media

Suggestions for music; operas, motets and chamber pieces (source: smithsonianmag.si.edu/01/jul01/dance.html)

La Cupis by Jean-Philippe Rameau

Marche de triomphe avec des trompettes et timbales faites par Philidor l'aine, 1685, by Andre Philidor

Contredanse by Francois Francoeur

Un Voyage Musical a Versailles, Virgin Classics, 1999.

Websites: www.chateauversailles.fr



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